

The Cleveland Museum of Art



October

Members Magazine

Current Exhibitions

Cover:
*The Egyptian
collection glows
in the renovated
galleries.*

*JANNA DEKKER AND JAN VAN LEEUWEN PHOTOGRAPHS:
CONTEMPORARY DUTCH STILL LIVES*

Gallery 105, October 23, 1999–January 12, 2000
Rebirth of a storied artistic tradition

STILL-LIFE PAINTINGS FROM THE NETHERLANDS, 1550–1720

Gallery 101, October 31, 1999–January 9, 2000
The full range of a great genre of European painting
Sponsored by National City Bank



*Feast your eyes
on Cheeses with
Almonds and
Pretzels (ca. 1612–
15, Clara Peeters,
Dutch, active
1607/8–after
1621) in the exhi-
bition Still-Life
Paintings from the
Netherlands
opening October
31*

JACQUES-HENRI LARTIGUE PHOTOGRAPHS: AUTOMOBILES

Gallery 104, through October 20
On the road with the pioneering photographer and automobiliste

EDWARD WESTON AND MODERNISM

Galleries 109–112, through November 28
Comprehensive survey of the photography of a seminal modernist

CONTAINED SPACES: A JURIED EXHIBITION OF CONTEMPORARY FIBER ART

Lower Level/Education, through November 28
Examples from one of the region's most vital arts, selected by fiber artist Gerhardt Knodel

From the Acting Director

Dear Members,

On our cover this month you'll see the newly restored Egyptian galleries, just reopened after having been closed since March as part of a re-installation project supported by a Lila Wallace-Reader's Digest Fund grant. This project is the final piece of work funded by that very generous grant, and I want to express our gratitude again to the Lila Wallace-Reader's Digest Fund for enabling us to transform these favorite public spaces. Rest assured that the "Convening the Community" spirit does not end here; this is only the beginning, the first stage of putting into practice a long-term vision to strengthen and deepen the museum's role in this community.

We chose to restore the Egyptian galleries because, with the Armor Court, the Egyptian collection is consistently cited as a favorite of our visitors. So we set out to create a group of spaces that would do justice to our great Egyptian masterworks. To best convey the meanings inherent in these beautiful objects, we have opted for a thematic organization. The redesigned space shows a new linear and symmetrical sequence of three thematic chambers. The first room is devoted to "Kings and Gods," the second to "Public and Private Life," and the third to "The After-life." Read the article in this issue by Larry Berman and Pat Griffin for a thorough description of the work behind and the results of the ambitious restoration project.

Our month begins with an Egyptian festival, October 1 to 3. Enjoy family events on both Saturday and Sunday afternoon—but before that, come Friday night at 7:00 when Renée Friedman of the British Museum presents the first of a four-week sequence of Friday-evening Egyptian lec-

tures. (Her talk is free for members, \$3 for others; get your tickets at the ticket center.) Also appearing in this series will be Betsy Bryan from Johns Hopkins University (co-curator of our great 1992 exhibition *Egypt's Dazzling Sun*), Edna Russmann from the Brooklyn Museum, and finally Arielle P. Kozloff, our former curator of ancient art, now of the Edward Merrin Gallery in New York.

On Saturday the 30th you're invited to an elegant banquet: *Still-Life Paintings from the Netherlands* opens (the members party is Saturday night), rounding out the year's exhibition program in grand style with a delectable visual feast. Members preview days start Wednesday the 27th (and don't miss new member orientations the 27th and 28th). Details are on page 14.

The annual Fine Print Fair, sponsored by the Print Club of Cleveland to benefit the department of prints and drawings, is the weekend of the 2nd and 3rd at CWRU's Thwing Center. Have a look.

Lest you wonder how we might follow up a year such as 1999, I invite you to read Katie Solender's article previewing next year's major exhibitions. From one of the earliest ancient civilizations and French Impressionists, to master drawings and 20th-century industrial design, the year's program truly demonstrates the richness and scope of artistic endeavor. I hope all of you can come share these enlightening experiences.

Sincerely,

Kate M. Sellers

Kate M. Sellers, Acting Director



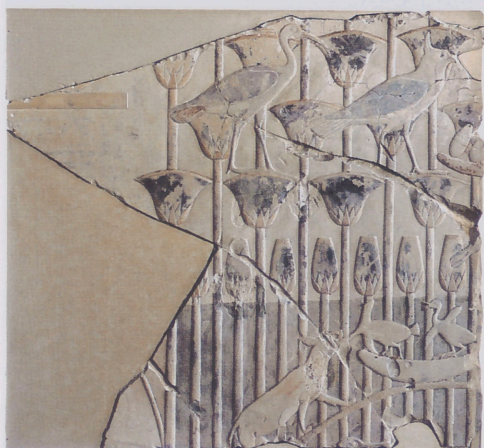
Conservator Jack Flotte puts the finishing touches on a meticulous restoration for the Egyptian galleries.

New Egyptian Galleries

The Egyptian galleries, which have traditionally provided visitors (especially schoolchildren) with their first introduction to the museum, reopened on September 24 as the second stage of the museum's "Convening the Community" project, supported by the Lila Wallace-Reader's Digest Fund. It was a long, hard wait—seven months—

but well worth it. The objects have never looked better.

The new layout of the Egyptian galleries was discussed in January's issue of the Members Magazine: three rooms organized thematically, rather than chronologically as before, the first room devoted to "Kings and Gods," the second to "Public and Private Life," and the third to "The Af-



Large diagonal losses associated with breaks marred the beautifully conceived and executed Marsh Scene with Cat and Birds (late Dynasty 25 to early Dynasty 26, 667–47 BC, Gift of the Hanna Fund 1949.498). These were filled and toned, and the older mismatched inpainting was also adjusted to better blend. Three filled areas retaining fragmentary paint remains appear to be original to the relief's manufacture and were left unaltered—including an area on the cat's torso and two areas on the lotuses. The final result is a unified image that showcases both the strong verticality of the composition and the precise and naturalistic rendering of the fauna.

terlife.” That is but one aspect of the reinstallation. The galleries themselves have a whole new look, starting with the architecture. Ceilings, previously lowered, have been restored to their original height of 16 feet. Doorways have been realigned along a central axis—and a monumental doorway in the Egyptian style now leads from the second to the third room. To control lighting, windows have been retained in the first gallery but reduced in the second and entirely eliminated in the third. The increased wall space enables us to display objects to their best advantage. In addition, the progression along a central axis through areas successively darker echoes the

sequence of courtyards open to the sun, partially lit hallways, and darkened sanctuary of an Egyptian temple.

The color scheme of the new galleries is radically different. Gone are the sterile, sandy hues of former times. Now the rooms are painted in cool, refreshing shades of blue, gray, and green—colors which for the ancient Egyptians symbolized eternal youth, fertility, and rebirth. They also serve to remind us that 98 percent of Egypt’s population live not in the arid desert, but in the thin strip of fertile land watered by the Nile River and its broad, fan-shaped delta opening out to the Mediterranean Sea. This is a lush, vibrant



This Portrait of Nefertiti (Dynasty 18, reign of Amenhotep IV, 1353–47 BC, Purchase from the J. H. Wade Fund 1976.4) is notable for the excellent preservation of the painted decoration, including areas that preserve an original varnish. Nefertiti’s royal headdress is recorded in lavish detail to evoke a glittering inlaid gold ornament fit for a queen. The subtleties of carving and decoration are now readily apparent on the treated, plaster-free relief.

landscape, which today is almost wholly given over to farming. At the dawn of civilization, however, it was marshy and wild.

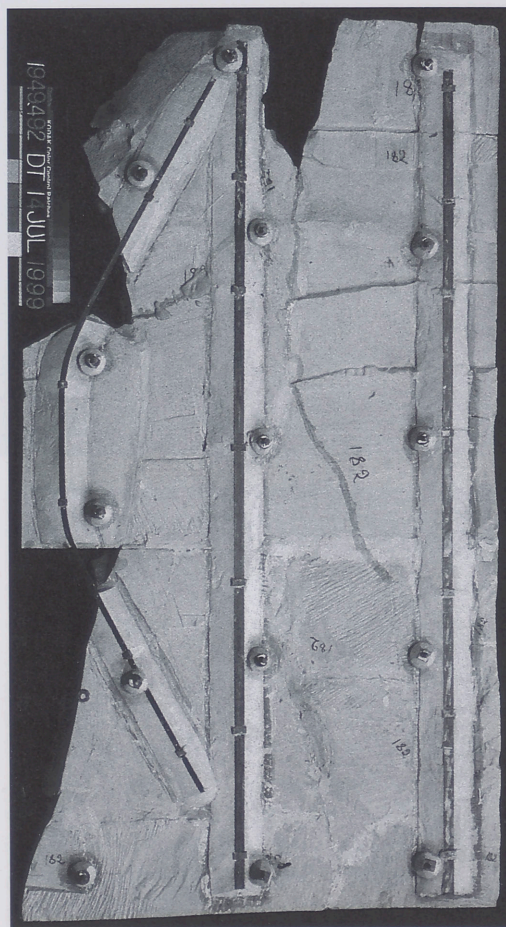
Many of the objects also have received a facelift, most dramatically in the case of our sculptural reliefs from tomb and temple walls. In the past, the fragments' edges were squared using a combination of inset blocks and plaster of paris applied directly to the stone. The reliefs were then framed in wood and sunk into the gallery walls, thereby creating the effect of paintings. The negative effects of this method were twofold: first, the reliefs were presented and viewed as complete, freestanding depictions rather than as fragments; and second, the finely carved surfaces were considerably flattened, visually diminishing their impact. An important step in the current conservation of these reliefs has been to remove the old plaster repairs to expose the jagged outlines consistent with their fragmentary state. In addition, new mounts have been designed to support the fragments on the gallery walls, allowing them to be lit to best ad-

vantage. This approach not only enhances their monumental, sculptural quality, but also reveals the subtle modeling of the surfaces and enlivens the remaining colors. The results are nothing short of spectacular.

The museum's conservation department devoted many months to the painstaking tasks of freeing the images from the layers of plaster, as well as conserving the reliefs to make them safe for display and more coherent to the viewer. The first step was careful examination of each object using microscopes, x-radiography, ultraviolet light, and well-trained eyes to determine its condition. Our examination indicated serious structural and aesthetic problems. For instance, the important group of 16 Late Period reliefs from the tomb of Mentuemhat at Thebes broke into numerous fragments when originally cut from the tomb walls. These came to the museum in two groups, already restored, in 1949 and 1951. Examination revealed many repairs weakened by unsound adhesives that had aged poorly, and two systems of invasive reinforcement that did little

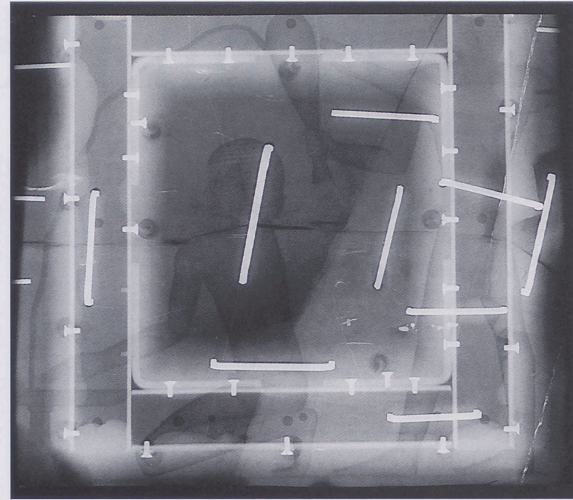
The reverse of Mentuemhat as Priest with Staff and Scepter (late Dynasty 25 to early Dynasty 26, 667–47 BC, Gift of the Hanna Fund 1949.492) shows one of the old systems used to support the joints after reassembly. Several lengths of 3/8- and

5/8-inch brass stock were secured to the back of the relief using heavy brass staples inserted in paired holes drilled into the stone, then anchored with plaster of paris. The numerous threaded rods centered in plaster pylons secured an aluminum plate backing.





An x-ray of *Priests Performing Funeral Rites* (late Dynasty 25 to early Dynasty 26, 667–47 BC, Gift of the Hanna Fund 1951.287) reveals the second type of support system previously used. Large brass staple-shaped braces were placed across several joints, fitted into paired holes drilled into the stone, and anchored with plaster. In addition,



horseshoe-shaped aluminum channels were adhered to each side of the relief using a series of aluminum strips bolted to the channels' sides. The loose ends of the strips were twisted, fitted into drilled holes, then anchored with plaster. Both systems were invasive, and in some cases probably caused new breakage.

to support the joints. These support systems—which also added weight and width—could not be safely removed because they were physically attached to the stone by metal fittings secured by copious amounts of plaster into a series of drilled holes. For the larger reliefs as many as 50 holes had been drilled into the stone to house the metal support system. The conservation techniques used this year to stabilize the reliefs included regluing or injecting adhesive into joints and devising a new reinforcement system that could be applied over the old systems without damaging or permanently altering the stone.

Some reliefs also required visual integration by filling gaps left by losses. Treatment of the small, delicately carved *Marsh Scene with Cat and Birds* included reassembly of the upper right side (consisting of the lapwing and several papyrus plants) from a number of small fragments and chips, reinforcement of the joints on the reverse, and creation of faux break faces on the sides to disguise the old, cumbersome mounting system. Gap filling and inpainting of the decorated surface also disguise the extent of breaks and losses, so they do not detract from the charm of the highly detailed scene. Typical of conservation treatments performed today, the materials used for filling and inpainting were carefully chosen for stability, good aging properties, and reversibility. This means that, unlike the previously used plaster, our new fills can be removed quickly and easily using solvents without danger to the stone.

By far the most effort went into removing the old plaster restorations from the surface of the

stone. This time-consuming process involved meticulous cleaning using fine instruments such as scalpels and dental tools. In addition to rescuing the delicate surfaces of the Mentuemhat reliefs, the conservation department transformed our four sandstone reliefs from the temple of Amenhotep IV at Karnak—previously cast into heavy plaster blocks and put in heavy wooden frames. The old mounting system had deadened the images and dulled the characteristic features of their innovative design and carving. Large numbers of these blocks originally were used to create enormous decorated scenes depicting men at work and religious ceremonies involving the royal family, principally Queen Nefertiti. Their carving relied on a subtle play of flat and undulating surfaces, in both raised and sunk relief. Juxtaposition of these techniques within a single block and between the blocks as a whole helped to create a dynamic and cohesive image. Freeing these reliefs from their plaster prisons has restored their magic and vitality.

Most of the stone reliefs in the collection have been treated with a respectful eye toward both their current fragmentary condition and their continued preservation. Despite the ravages of time and early restoration techniques, the fabled profile of Nefertiti and the richly detailed depictions from the tomb of Mentuemhat again deservedly bask in the noble afterlife.

■ Lawrence M. Berman, Curator of Egyptian and Ancient Near Eastern Art

■ Patricia S. Griffin, Assistant Conservator of Objects

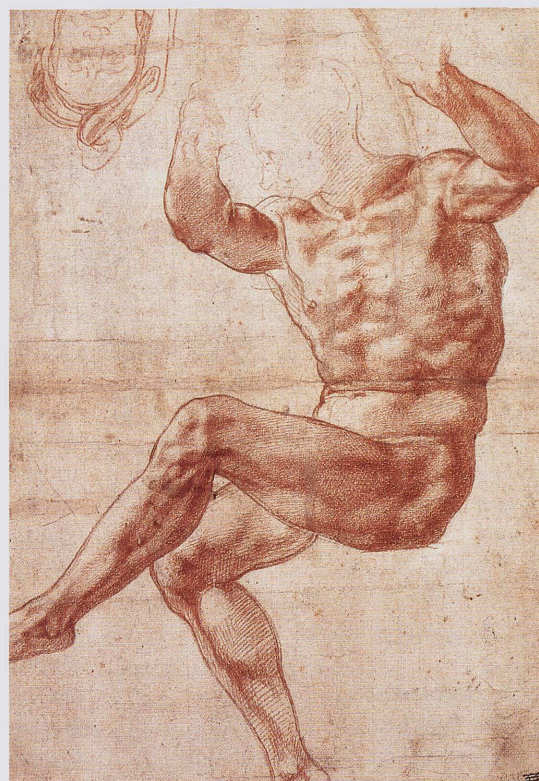
Exhibitions 2000

From ancient gold to modern bicycles, next year's exhibitions include four major shows that offer something for everyone. In February, the traveling exhibition *Treasures from the Royal Tombs of Ur* will arrive, and with it some of the most spectacular objects remaining from the Mesopotamian kingdom of Sumer (about 2650 BC) in the valley of the Tigris and Euphrates rivers. Organized by the University of Pennsylvania's Museum of Archaeology and Anthropology, the show includes elaborate gold jewelry and other sumptuous works from the tomb of the royal woman Puabi, excavated in the 1920s.

Late May brings *Faces of Impressionism: Portraits from American Collections*. This exhibition, organized by the Baltimore Museum of Art, celebrates the progressive approach of Impressionist artists to portraiture, bringing together for the first time nearly 60 portraits by such artists as Cassatt, Cézanne, Degas, Gauguin, Manet, Monet, Morisot, and Renoir.

The third exhibition planned for next year is *Master Drawings from the Cleveland Museum of Art*. During the past 80 years the museum has built an outstanding collection of drawings that is little known to the public. More than 100 major works by Michelangelo, Raphael, Dürer,





Rembrandt, Claude Lorrain, Turner, Toulouse-Lautrec, Degas, Picasso, and others will be on display in the first large-scale show to celebrate the museum's drawing collection.

The year will close with a special tribute to a true pioneer: Cleveland's own Viktor Schreckengost. The large punch bowl he produced in 1930 for Eleanor Roosevelt, known as the "Jazz Bowl," has become one of the signature pieces of American Art Deco and an icon of the Jazz Age. *Viktor Schreckengost and 20th-Century Design* is the first full-scale retrospective of the artist's work and will include drawings, watercolors, ceramics, children's toys, and bicycles.

Clockwise: Viktor Schreckengost in the early 1950s at work on a child's pedal car in Viktor Schreckengost and 20th-Century Design, November 12, 2000–February 4, 2001; Michelangelo's study from 1511/12 of a nude youth in the Sistine Chapel ceiling, in Master Drawings from the Cleveland Museum of Art, August 27–October 15, 2000; and the gold, shell, and lapis lazuli Ram Caught in a Thicket (University of Pennsylvania Museum), in Treasures from the Royal Tombs of Ur, February 20–April 23, 2000

Facing page: Renoir's Marie-Thérèse Durand-Ruel Sewing from 1882 (Sterling and Francine Clark Art Institute, Williamstown, Massachusetts) in Faces of Impressionism, May 28–June 30, 2000

■ Katherine Solender, Coordinator of Exhibitions

Film

Revolution and Beyond: A Survey of Cuban Cinema

Cuba's 1959 revolution gave rise to a new kind of Cuban cinema. Suddenly the long put-upon Cuban people were celebrated on screen—seen banding together to defeat injustice, overthrow their oppressors, and take destiny into their own hands. The Cuban Institute of Art and Film Industry (ICAIC), created in the wake of Batista's defeat and Castro's victory, ensured that cinema would become the nation's collective consciousness, and movies its history books. This series, drawn from a larger retrospective screened by the Film Society of Lincoln Center, showcases some of the finest examples of revolutionary cinema from four decades. Included are major works by Cuba's most important directors—Tomas Gutierrez Alea (*Memories of Underdevelopment*, the 3rd; *Stories of the Revolution*, the 6th) and



Humberto Solas (*Lucia*, the 10th). Other selections include comedies (*The Adventures of Juan Quin Quin*, the 13th; *Plaff!*, the 29th and 31st), historical dramas (*Days of Water*, the 17th; *The First Charge of the Machete*, the 27th), a feminist tract (*One Way or Another*, the 24th), and documentaries (*Shorts by Santiago Alvarez*, the 20th). Many of the prints come from Cuba and are in the U.S. only temporarily. Admission \$4 CMA members, \$6 others.

Above: *The Cuban film Lucia follows the lives of three women from three different generations.*

Right, above and middle: *The Ying Quartet and the Meridian Arts Ensemble, the first two concerts of the 1999–2000 Gala Music Series*

1 Friday

Highlights Tour 1:30 *CMA Favorites*

Egyptian Festival Lecture 7:00

Hierakonopolis: One Hundred Years of Exploration at Egypt's First Capital Renée Friedman, research curator, department of Egyptian antiquities, British Museum. CMA members free, \$3 others

2 Saturday

Fine Print Fair 10:00–6:00. CWRU

Thwing Center. See tomorrow

Egyptian Festival:

Demonstration 11:00–1:00 *Papyrus*

Music 1:00–4:00 *Christina*. Egyptian folk songs on harp (near Ancient art galleries)

Workshop 1:00, 3:00 *Make Musical Instruments*. Craig Woodson

Recital 1:30, 3:00 *Philip & Gayle Neuman*. Egyptian music in the recital hall

Workshops 11:00–3:45 *Egyptian costumes and crafts*

Architecture Workshop 2:00–4:00

Temple construction, hieroglyphs. AIA members assist. On the south steps

Menagerie 2:00–4:00 Zoo creatures visit the interior garden court

Procession 3:45 Enjoy costumes and music; finish at the temple

Highlights Tour 1:30 *CMA Favorites*

3 Sunday

Fine Print Fair 12:00–4:00. Sponsored by the Print Club; benefits prints & drawings department. See yesterday

Egyptian Festival (see yesterday for full descriptions and locations):

Demonstration 1:00–3:00 *Papyrus*

Music 1:00–4:00 *Christina*

Workshop 1:00, 3:00 *Make Instruments*

Recital 1:30, 3:00 Egyptian music

Workshops 1:00–3:45 *Costumes, etc.*

Architecture Workshop 2:00–4:00

Menagerie 2:00–4:00 Zoo animals

Procession 3:45

Highlights Tour 1:30 *CMA Favorites*

The Music of John Adams 1:30–5:00. John Adams, conductor; Gloria Cheng and Grant Gershon, piano, with members of the Cleveland Orchestra. This salute to John Adams begins with a screening of a documentary film about Adams entitled *Hail-Bop*, followed by a concert featuring Adams's *John's Book of Alleged Dances*, *Hallelujah Junction*, *China Gates*, and *Shaker Loops*, and concludes with an open discussion with the composer. General admission \$15; CMA and Musart Society members \$13. Call the ticket center for further information and tickets

Film 2:00 *Memories of Underdevelopment* (Cuba, 1968, b&w, subtitles, 110 min.) directed by Tomas Gutierrez Alea. The first post-revolution Cuban film to be released in the U.S. focuses on a prosperous, Europeanized Cuban bourgeois and intellectual living in limbo in post-revolution Havana, after his family has fled to the U.S. \$4 CMA members, \$6 others

5 Tuesday

Highlights Tour 1:30 *CMA Favorites*

6 Wednesday

Gallery Talk 1:30 *Edward Weston and Modernism*. Saundy Stemen

Preconcert Lecture 6:30 Rebecca Fischer gives a free talk in the recital hall

Film 7:00 *Stories of the Revolution* (Cuba, 1960, b&w, subtitles, 81 min.) directed by Tomas Gutierrez Alea. Three episodes: a wounded fighter takes refuge in an apartment; guerrilla fighters are bombed by Batista's forces; and victory is secured during a decisive battle. Preceded at 7:00 by Julio Garcia Espinosa and Tomas Gutierrez Alea's *The Charcoal Workers* (Cuba, 1955, 20 min.), a powerful pre-revolution documentary banned by Batista. \$4 CMA members, \$6 others

Music

Classical Music

Two **Gala Series Concerts** open the 1999–2000 season this month: On Wednesday the 6th at 7:30, hear *The Ying Quartet* with clarinetist *Eli Eban*; then on Wednesday the 27th at 7:30, treat yourself to the *Meridian Arts Ensemble*. **Preconcert Lectures** precede each concert at 6:30 in the recital hall. Tickets are available through the ticket center. General admission \$20 or

\$18; CMA and Musart Society members, senior citizens, and students \$16 or \$14; special student rate at the door only \$5. Credit cards accepted.

The **Musart Series** begins with *The Music of John Adams*, with *Gloria Cheng* and



Grant Gershon, piano, and members of the *Cleveland Orchestra*, on Sunday the 3rd from 1:30 to 5:00. General admission \$15; CMA and Musart Society members \$13. Call the ticket center for further information and tickets. On Sunday the 10th at 2:30, *Brian Wilson* plays organ, harpsichord, and piano. An **Asian Autumn Festival** follows with pianist *Mari Akagi* on Sunday the 24th at 2:30, then continues with the *Shanghai Quartet* with pianist/composer *Bright Sheng*, Sunday the 31st at 2:30.

Free admission, unless otherwise indicated. Complete program details appear in the calendar section. Programs are subject to change. Recorded selections from museum concerts air Monday evenings from 10:00 to 11:00 on WCLV (95.5 FM). For information about any of the preceding programs, please call ext. 282.

Jazz and Latin Music

The season's first **Jazz on the Circle Concert** is Saturday the 9th at 8:00 with the *Monty Alexander Trio*. Single tickets are \$24 and \$17; \$2 discount for CMA members. Call the Severance box office at 216–231–1111 or 1–800–686–1141.

Our first **VIVA! Concert** of the year is Friday the 15th at 7:30 with pianist and composer *Eddie Palmieri* and his seven-piece latin band. Single tickets are \$27 and \$24, \$21 for CMA members. Museum members receive additional discounts when they subscribe to the eight- or four-concert series. To subscribe or to reserve your single tickets, call the ticket center.



AIA Lecture 7:15 *Uses and Abuses of Archaeological Science*. Halford Haskell
Concert 7:30 *The Ying Quartet* with *Eli Eban*, clarinet. *Janet Ying* and *Timothy Ying*, violin; *Phillip Ying*, viola; *David Ying*, cello. The Yings have a reputation as one of the most respected young quartets performing today. They won the International Cleveland Quartet Competition in 1989; made their New York debut at Alice Tully Hall in 1991; and won the Naumburg Chamber Music Award in 1993. They perform works by Barber (*Adagio* from String Quartet, Op. 11), Copland (Two pieces for string quartet), Ravel (*Quartet in F*), and Brahms (*Clarinet Quintet*)

Tickets are available through the ticket center. General admission \$20 or \$18; CMA and Musart Society members, senior citizens, and students \$16 or \$14; special student rate at the door only \$5.

7 Thursday

First Thursday Curatorial consultation for members only, by appointment

Highlights Tour 1:30 *CMA Favorites*

8 Friday

Adult Studio Class Begins 9:30–noon *Still Life in Oil*. Susan Gray Bé. Fridays, October 8–November 19. Fee: \$100, \$50 CMA members; additional \$55 for supplies. Call ext. 461 to register by Thursday the 7th

Highlights Tour 1:30 *CMA Favorites*
Lecture 6:30 *New Kingdom Art in the Cleveland Collection*. Betsy Bryan, Johns Hopkins University

9 Saturday

Highlights Tour 1:30 *CMA Favorites*
Preconcert Lecture 7:00 Jazz educators preview the concert

Jazz on the Circle Concert 8:00 *Monty Alexander Trio*. The inventive Jamaican-born pianist and his trio open the Jazz on the Circle season here on the Gartner stage. Jazz on the Circle is a collaboration of Northeast Ohio Jazz Society, Severance Hall, the Cleveland Museum of Art, and Tri-C Jazz Fest. Single tickets are \$24 and \$17; \$2 discount for CMA members. Call the Severance box office at 216–231–1111 or 1–800–686–1141

10 Sunday

Family Workshop 1:30 *Egyptomania*
Gallery Talk 1:30 *Edward Weston and Modernism*. Saundy Stemen

Film 2:00 *Lucia* (Cuba, 1968, b&w, subtitles, 160 min.) directed by Humberto Solas. One of the masterpieces of Latin American cinema: a sweeping revolutionary epic that chronicles the experiences of three women living in three different periods of Cuban history—the 1890s, the 1930s, and the 1960s. Way ahead of its time in its linking of sexual and political oppression, the movie is audacious, romantic, and flamboyant. \$4 CMA members, \$6 others

Recital 2:30 *Brian Wilson*, organ, harpsichord, and piano. The Cleveland native presents a varied program including Bach's *Fantaisie in G Major*; *Prelude*, *Fugue*, and *Allegro*; and Franck's *Prélude*, *choral et fugue*, among others

12 Tuesday

Highlights Tour 1:30 *CMA Favorites*

13 Wednesday

Gallery Talk 1:30 *17th-century Dutch Painting*. Kate Hoffmeyer

Film 7:00 *The Adventures of Juan Quin Quin* (Cuba, 1967, b&w, subtitles, 113 min.) directed by Julio Garcia Espinosa. The eponymous hero, together with his sidekick and sweetheart, rushes headlong through a series of comic escapades in this absurdist, nonlinear comedy that spoofs one film genre after another. Scope print! "Far-fetched fun...Wildly silly...A guerrilla-style spoof of spaghetti westerns." —*Saturday Review*. \$4 CMA members, \$6 others

14 Thursday

Highlights Tour 1:30 *CMA Favorites*

Egyptian Gallery Events Head up Education Programs

A series of events celebrating the reopening of the Egyptian galleries begins the weekend of the 1st through the 3rd. On Friday the 1st **Renée Friedman** of the British Museum presents the first of a four-week sequence of Friday-evening Egyptian lectures. (Her talk is free for members, \$3 for others; get your tickets at the ticket center.) Also appearing in this series are **Betsy Bryan** (co-curator of the 1992 exhibition *Egypt's Dazzling Sun*), **Edna Russman** from the Brooklyn Museum, and finally **Arielle P. Kozloff**, our former curator of ancient art. And enjoy family events—papyrus demonstrations, various hands-on workshops, live music, live animals, and a procession—11:00 to 4:00 Saturday the 2nd and 1:00 to 4:00 Sunday the 3rd.



Renée Friedman

Visit our neighbors for related events. Every weekend in September and October, the Cleveland Museum of Natural History presents a planetarium program, *Stars of the Pharaohs*. Meanwhile, *Mysteries of Egypt* opened September 17 at the Omnimax Theater in the Great Lakes Science Center. Call 216-694-2000 for information.

Thematic Gallery Talks or **Highlights Tours** leave from the main lobby at 1:30 daily. Check daily listings for specific topics. Saturday Gallery Tours for Parents whose children are in art classes start at 10:30 on the 16th. Anita Peeples's monthly **Storybook Tour** is Sunday the 17th at 2:30: *When the Rocks Cried Out: Scary Tales from the Arabian Nights*.

A **Guest Lecture** on Sunday the 31st at 3:30 features former CMA curator (now of the Isabella Stewart Gardner Museum in Boston) Alan Chong, in a talk titled *Wit and Humor in Dutch Still-Life*. An **Archaeology Lecture** on Wednesday the 6th features Southwestern University's Halford Haskell.

On Sunday the 17th is the free monthly drop-in **Family Express** workshop, *Time for Art*, 3:00–4:30. **Egyptomania** family workshops are every Sunday at 1:30. A new **Video** title begins each Sunday. For information about **Teachers' Workshops** call ext. 469.

Susan Gray Bé's **Adult Studio Art Class**, *Still Life in Oil*, is 9:30 a.m.–noon, Fridays, October 8–November 19. Fee: \$100, \$50 CMA members; additional \$55 for supplies. Have your membership number ready when you call ext. 461 to register by October 7. On Saturday the 23rd is Sun-Hee Choi's monthly **All-day Drawing Workshop**, 10:30–4:00. The fee of \$20 for CMA members, \$40 for non-members, includes materials and parking. Have your membership number ready when you call ext. 461 to register by the Friday before.

15 Friday

Highlights Tour 1:30 *CMA Favorites*

Lecture 7:00 *Mentuemhat: An Ancient Egyptian Patron of the Arts*. Edna R. Russman, Brooklyn Museum of Art

VIVA! Concert 7:30 *Eddie Palmieri*.

Don't miss the museum's expanded program of world music and dance: the *VIVA! Performing Arts Festival*. The eight-concert series will open with the five-time Grammy Award winner *Eddie Palmieri*. Palmieri is accompanied by fine musicians from New York and Puerto Rico. An energetic performer, virtuoso pianist, and imaginative composer, Palmieri is "a musical monument!" (*San Francisco Bay Guardian*). Tickets are \$27 and \$24, \$21 for CMA members. Museum members get additional discounts when they subscribe to the eight- or four-concert series. Call the ticket center

16 Saturday

Contemporary Art Symposium 9:00–1:15 *Beyond Photography*

Registration 9:00–9:30

Speakers 9:30–12:10

Panel Discussion 12:10–1:15

Tickets: \$35, \$25 members, \$5 students with ID. For reservations, call the ticket center. Sponsored by Sotheby's

Gallery Talk 10:30 *Edward Weston and Modernism*. Saundy Stemen

Highlights Tour 1:30 *CMA Favorites*

17 Sunday

Family Workshop 1:30 *Egyptomania*

Gallery Talk 1:30 *17th-century Dutch Painting*. Kate Hoffmeyer

Film 2:00 *Days of Water* (Cuba, 1971, subtitles, 110 min.) directed by Manuel Octavio Gomez. In 1936 Cuba, a village woman who can perform miracles finds herself used by self-serving con men, politicians, and clerics. Based on a true story. \$4 CMA members, \$6 others

Organ Recital 2:30 *Karel Paukert*.

Works by Eban, Pinkham, and J. S. Bach

Storybook Tour 2:30 *When the Rocks Cried Out: Scary Tales from the Arabian Nights*. Anita Peeples

Family Express 3:00–4:30 *Time for Art*. Find fanciful timepieces in the museum, then create your own clock. Free, drop-in, no registration required, for all ages

19 Tuesday

Highlights Tour 1:30 *CMA Favorites*

20 Wednesday

Gallery Talk 1:30 *The New Egyptian Galleries*. Mary Woodward

Film 7:00 *Shorts by Santiago Alvarez* (Cuba, 1964–68, b&w, subtitles, 84 min.). Four classics by Cuba's master of radical newsreels: *Cyclone* (1964), about Hurricane Flora; *Now* (1964), about the American civil rights movement; *Hanoi, Tuesday the 13th* (1967), about Ho Chi Minh; and *LBJ* (1968), an anti-imperialist satire. \$4 CMA members, \$6 others

21 Thursday

Highlights Tour 1:30 *CMA Favorites*

22 Friday

Highlights Tour 1:30 *CMA Favorites*

Lecture 6:30 *Blessings and Curses of the Pharaoh: Building Egyptian Art Collections in America*, Arielle Kozloff, vice president, Merrin Gallery, NYC

23 Saturday

Gallery Talk 10:30 *African Art & Cubism*. Marty Blade

All-day Drawing Workshop 10:30–4:00. Intensive class for all levels. Instructor, Sun-Hee Choi. \$20 CMA members, \$40 others, includes materials and parking. Call ext. 461 to register by the 22nd

Highlights Tour 1:30 *CMA Favorites*

24 Sunday

Family Workshop 1:30 *Egyptomania*

Gallery Talk 1:30 *The New Egyptian Galleries*. Mary Woodward

Film 2:00 *One Way or Another* (Cuba, 1974, b&w, subtitles, 78 min.) directed by Sara Gomez. Fiction and documentary mix with machismo and misogyny. Preceded at 2:00 by Octavio Cortazar's *For the First Time* (Cuba, 1967, 10 min.), in which villagers first see movies. \$4 CMA members, \$6 others

Asian Autumn Recital 2:30 *Mari Akagi*, piano. The Japanese pianist returns with contemporary Asian music by Tsang (China), Takemitsu (Japan), Santos (Philippines), Ung (Cambodia/USA), Homma (Japan), Sjukur (Indonesia), Kim (South Korea), and Nishimura (Japan)

Photo-based Art Conference

Beyond Photography
Saturday, October 16
9:30–1:15

For the past 30 years, artists have incorporated photographs into mixed-media works that expand the notion of painting and sculpture in their traditional forms. In this conference, noted artists and historians in contemporary art and photography discuss new approaches in today's art that utilize the photograph in innovative ways. The keynote speaker is Andy Grundberg, a writer, curator, teacher, and consultant whose work focuses on photography's crucial roles in art and visual culture. Joining him are artists Vik Muniz and



Barbara Ess, plus Tobias Meyer of Sotheby's auction house, as well as the museum's curator of contemporary art and photography, Tom Hinson. Lectures are followed by a panel discussion after a late-morning break. Co-

organized by the museum, the Contemporary Art Society of the Cleveland Museum of Art, and the Friends of Photography. Sponsored by Sotheby's.

Registration is \$35 (\$25 for CMA, CAS, and FOP mem-

bers and seniors; \$5 for students with ID). Plan to bring or buy your own lunch. Order tickets through the ticket center by phone, fax, or in person. Registration materials may be picked up in the museum on Saturday, October 16, 9:00–9:30 am.

Sarah Charlesworth's Buddha of Immeasurable Light, acquired by the museum in June, exemplifies one of many ways in which artists can use photographic processes to help make images that go beyond photography.

26 Tuesday

Highlights Tour 1:30 *CMA Favorites*

27 Wednesday

Members Preview Day *Still-Life Paintings from the Netherlands*

Gallery Talk 1:30 *Ghosts, Ghouls and Goblins*. Shannon Masterson

New Member Orientation 6:00–7:15

Preconcert Lecture 6:30 Rebecca Fischer gives a free lecture in the lecture hall

Film 7:00 *The First Charge of the Machete* (Cuba, 1969, subtitles, 80 min.) directed by Manuel Octavio Gomez. Spanish soldiers and Cuban peasants recall how machete-wielding revolutionaries fought for Cuba's independence during the war of 1868. The film explores the history, use, and care of the machete. \$4 CMA members, \$6 others

Concert 7:30 *Meridian Arts Ensemble*. Chuck Lazarus and Josef Burgstaller, trumpets; Daniel Graboys, horn; Benjamin Herrington, trombone; John Sass, tuba; and John Ferrari, percussion. Diversity is

the key to the MAE's performances. From Carnegie Hall to Chicago's Symphony Hall, the MAE performs wide-ranging programs mixing classical and contemporary works, jazz and rock, ethnic music, and original works by ensemble members. After winning the 1990 Concert Artists Guild Competition, they performed throughout Asia, Europe, South America, and the U.S., at venues as varied as their music: from the Knitting Factory and Alice Tully Hall in New York to the House of Blues in Los Angeles. They perform works by Ladysmith Black Mambazo, Tania León, Frank Zappa, and others

Tickets are available through the ticket center. General admission \$20 or \$18; CMA and Musart Society members, senior citizens, and students \$16 or \$14; special student rate at the door only \$5

Eddie Palmieri, who appears here Friday the 15th, is the first artist to perform in our new VIVA! series.

28 Thursday

Members Preview Day *Still-Life Paintings from the Netherlands*

New Member Orientation 11:00–12:00

Highlights Tour 1:30 *CMA Favorites*

29 Friday

Members Preview Day *Still-Life Paintings from the Netherlands*

Highlights Tour 1:30 *CMA Favorites*

Film 7:00 *Plaff!* (Cuba, 1988, color, subtitles, 110 min.) directed by Juan Carlos Tabio. A superstitious woman locks horns with her scientific daughter-in-law in this wild domestic comedy that spoofs everything from sexual relations to the religion of Santería, from family relations to the Cuban housing shortage. Cleveland premiere. \$4 CMA members, \$6 others. Repeats Sunday the 31st at 2:00

30 Saturday

Members Preview Day *Still-Life Paintings from the Netherlands*

Gallery Talk 10:30 *Impressionism to Post-Impressionism*. Lisa Robertson

Highlights Tour 1:30 *CMA Favorites*

Members Party 7:00–11:00 *Still-Life Paintings from the Netherlands*

31 Sunday

Family Workshop 1:30 *Egyptomania*

Gallery Talk 1:30 *Ghosts, Ghouls and Goblins*. Shannon Masterson

Film 2:00 *Plaff!* See Friday the 29th

Asian Autumn Recital 2:30 *Shanghai Quartet* with Bright Sheng, piano. The foursome teams up with one of America's most prolific composers in works by Bright Sheng (Four movements for piano trio, String Quartet No. 3) and Long Zhou (*Poem from Tang*)

Guest Lecture 3:30 *Wit and Humor in Dutch Still-Life*. Alan Chong, co-curator of the exhibition, Isabella Stewart Gardner Museum, Boston



Members Events for Still Lifes

We offer four free **Members Preview Days** in advance of the public opening of *Still-Life Paintings from the Netherlands, 1550–1720*. Stop in any time during regular gallery hours Wednesday, October 27 through Saturday the 30th. No tickets are required; just show current membership card.

The **Members Party** is Saturday evening the 30th, 7:00–11:00 pm, featuring lectures by co-curators Alan Chong (of the Isabella Stewart Gardner Museum in Boston) and our own chief curator Diane De Grazia. The price is \$25 members, \$35 non-member guests. Call the ticket center.



More Members Events

Our annual **Members Shopping Days** are November 19 to 21. We appreciate your continuous membership support, and this is one way of thanking you. Visit any Art Museum Store location (at the museum, Beachwood Place, or Cleveland-Hopkins airport) on these days and receive 25% off merchandise instead of your regular 15%. The selection includes unusual gifts, exquisite jewelry, and special books for your holiday giving.

Two **New Member Orientations** take place this month: Wednesday, October 27 from 6:00 to 7:15 in the recital hall, and Thursday the 28th from 11:00 to noon in the lecture hall. All members who have joined in the last two years who have not yet had a chance to experience one of these formal introductions to the museum should attend. Learn about your benefits, get an overview of all the wonderful things there are to see and do at the museum, and enjoy a fun and informative video hosted by Mike Hargrove. Call the ticket center to reserve your spot. Parking is free to attendees.

New State Grants

The museum has recently received exciting news about two major grants from the State of Ohio. In late July, the Ohio Arts Council (OAC) announced that its general operating grant to the museum under its Operating Support 1 program would be \$600,000. Earlier, on June 30, Governor Bob Taft signed the state's operating budget, which included a \$1 million appropriation to assist with costs of planning the renovation and expansion of the museum buildings and facilities.

Since 1977, the Ohio Arts Council has awarded unrestricted operating grants to the state's largest arts organizations in recognition of the widespread educational, cultural and economic benefits these museums, orchestras, performing arts groups and theaters bring to the citizens of Ohio. Through this program the OAC is the museum's largest annual donor. In all, the OAC's support of the museum has totaled more than \$5 million over the past 30 years.

The year-2000 Operating Support 1 awards total \$6,590,496 and are divided among 42 arts organizations throughout the state with budgets over \$1 million. The awards are made based on a formula that allocates them proportionally in relation to the size of each institution's operating budget.

On a national basis, the State of Ohio, through the Ohio Arts Council, is one of the most generous to the arts. Ohio ranks 13th among all states in per-capita funding of the arts, most of which comes from state tax revenues. The Council's overall budget of \$29.8 million in 1998–99 amounted to less than one-tenth of one percent of the total state budget, a proportion that has remained nearly constant for the last decade.

For a small investment of money, the state helps ensure the vitality of arts in Ohio. In turn, the arts help attract tourists to the state, employ thousands of workers, serve as educational and recre-

ational resources for children and adults, and help preserve our cultural heritage for the future.

Independently of the Ohio Arts Council's support, in late June the State of Ohio appropriated \$1 million to the museum to help underwrite the planning studies that resulted in our Facilities Master Plan announced on June 4. A recent study by the Nonprofit Facilities Fund, an organization that helps tax-exempt organizations plan and implement building projects, suggested that one stumbling block of many non-profit building projects is the very short amount of time many organizations can devote to considering exactly what kind of facility best suits the needs of the organization.

The museum's year-long facilities planning process drew on the insights of experts, museum staff, members, and community leaders. It was designed to take a careful look at how our facilities can be improved in order to help us fulfill our mission. The resulting master plan outlines an agenda of renovations and improvements that will make the museum an even better place to see and learn about art. But this planning process is very costly. The grant from the state will help the museum offset these costs and focus its resources on running the museum and serving its visitors. This fall, the first of several projects recommended in the facilities plan will get under way as we begin the conservation and cleaning of the exterior of our landmark 1916 building and the south terrace overlooking the Fine Arts Garden.

As with the Ohio Arts Council grant, the state's appropriation of planning money recognizes the significant and multifaceted role the museum plays in the life of this region and the state as a whole. We are honored by this recognition and by its implicit challenge of ensuring that the museum serves the needs of every member of our community.

We welcome your questions about the museum's government relations activities. The museum's Government Relations Office can be reached by e-mail at govt@cma-oh.org or through the museum switchboard.

Above left: David Bailly's Self-portrait with a Vanitas Still Life, 1651; Stedelijk Museum De Lakenhal

Egyptian Family Festival and More

Egyptian Family Festival Weekend
for the reopening of the Egyptian galleries
October 1, 7:00 pm–9:00 pm
October 2, 11:00 am–4:00 pm
October 3, 1:00 pm–4:00 pm

The Egyptian galleries have received a total makeover with an entirely new installation of all your favorite Egyptian works of art, plus a few you haven't seen in ages!

Join us for the Family Festival to celebrate the grand reopening. Visit the new galleries and stay for the excitement as the museum invites you to join in the festivities that highlight the art and culture of ancient Egypt. Friday night begins with a lecture by Renée Friedman, archeologist and co-director of the fascinating Hierakonopolis Expedition in Egypt (tickets required; free for members). The festivities continue on both Saturday and Sunday with a lecture/demonstration of music from ancient Egypt played on period instruments,



family workshops to create Egyptian jewelry, clothing, and musical instruments, and more. Join AIA architects as they construct an Egyptian temple on the south terrace, and don your Egyptian finery to be part of our grand procession at the end of each day. Come be a part of the Family Festival. All events are free.

Planetarium: Stars of the Pharaohs

Travel back to ancient Egypt and view the skies as our distant ancestors saw them at the Cleveland Museum of Natural History's planetarium. The program focuses on the wide variety of works of art in the CMA's dazzling new exhibit that represent astronomical objects and themes. September and October planetarium programs: all ages Saturday, 11:00 am and 1:00 pm, and Sunday, 1:00 pm; ages 5 and older, Saturday and Sunday, 2:00, 3:00, and 4:00 pm. Planetarium tickets are \$1.50 per person with museum admission. Free for CMNH members.

Take Note

Don't forget to sign up for fall **Museum Art Classes** for kids. Classes begin October 16. Call the ticket center.

On Sunday, November 7 at 2:00, the Womens Council and the education department co-sponsor a flower lecture/demonstration, **Still Life ALIVE!** The arrangements will be inspired by works in the Dutch still-lifes exhibition. Early reservations recommended. Tickets required: \$7, museum members free, call the ticket center after September 15. Seating is limited. The demonstration will be simulcast in the adjacent lecture hall.

We are planning a **Weekend in New York City** for members only, with the objective of visiting as many museums as possible! The dates are Friday, November 5 through Sunday, November 7. Call ext. 589 for more info. Space is limited!

Holiday CircleFest will be back this year, but in a slightly revised format. Instead of the first Wednesday evening in December, the collaborative event among University Circle institutions will take place the first Sunday afternoon, December 5. The museum presents Friday-evening dance performances and art installations to kick off the weekend.

Estate and Retirement Planning Seminar

Ohio Arts Council
A STATE AGENCY
THAT SUPPORTS PUBLIC
PROGRAMS IN THE ARTS

The museum is also the recipient of a General Operating Support grant from the Institute of Museum and Library Services, a federal agency. IMLS grants are awarded to cultural institutions that demonstrate outstanding performance in all areas of operations.

Prepare for your future needs and those of your beneficiaries: fine-tune your estate plan and invest for retirement, Wednesday, October 6 at 4:00.

Panelists will discuss preserving financial security through tax, investment, and insurance planning, creating income for life, and reducing your taxable estate through charitable giving. The discussion is moderated by Charles L. Ratner of Ernst & Young, chair of the museum's Planned Giving Council, national director of personal insurance counseling for Ernst & Young, and managing director of the Ernst & Young Center for Family Wealth Planning. Panelists are Herbert Braverman and Heather Ettinger. A part-

ner at Walter & Haverfield P.L.L. and co-chair of its Estate Planning and Probate Group, Braverman concentrates his legal practice in the areas of personal and estate planning, probate, and taxation. Ettinger is a principal of Roulston & Company, an investment advisory firm that manages assets for individuals, corporations, endowments, and foundations. She is active in women's organizations such as Women Managing Money, which she founded and currently chairs.

If you'd like to attend, please fax your request (attn: Estate Planning Seminar) to 216-231-6565, call ext. 151, or e-mail to jackson@cma-oh.org.

Gifts in Memory of Robert P. Bergman

We thank these friends of Robert P. Bergman who have made gifts in his memory since our published list dated July 22. Persons interested in making gifts may do so by mail or by calling Connie Breth at ext. 595.

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Hours
Tuesday, Thursday,
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10:00-5:00
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10:00-9:00
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July 4, Thanksgiving,
December 25, and
January 1

Still Lifes Café
Closes one hour before
museum

Oasis Restaurant
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Wednesday and Friday
5:00-8:00
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Dutch Treats

Handblown glass ornaments inspired
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